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würden, würdet, würden,—of hören: hörte, hörtest, höre (less elegantly, hörte,) hören, hörtet, hörten,—and of sehen: sähe, sehest, sehe, sähen, sähet, sähen. For the English: 'He declares I have money about me' we speak and write: *Er behauptet, ich hätte* (not *habe*, if we wish to imply the falseness of the statement) *Geld bei mir*. 'They maintain I am growing bald=*Man behauptet, ich würde kahl*, etc. The reason of this transfer of present meaning to preterite forms was apparently, at first, the instinctive wish to distinguish the subjunctive from the corresponding indicative inflection, as far as possible. This has led, however, to such a wide substitution of preterite for present subjunctive forms, that the former are by analogy quite generally preferred to the latter, even when, as in case of weak verbs, no inflectional distinction is thus attained (cf. *hürten, hörtet, hörten*). The use of *haben* and *werden* as auxiliaries carries the discrepancy just noted over into the paradigms of the compound tenses of all verbs. Among several correct observations of language phenomena, hidden in a large mass of dogmatism, Gustav Wustmann emphasized this matter in his much-derided *Allerhand Sprachdummheiten*, pp. 177f. Since paradigms are merely reflections of inflectional usage, authors of text-books for teaching strictly modern German ought to adjust the normal paradigm of the subjunctive to current usage, and to print displaced forms in parentheses. A foot-note should then be added to explain the situation.

A parenthetical 'pelt' after 'throw' (p. 206, N. 1) would help the American student to realize the force of the idiom: 'throw the dog with stones'.—A discussion of the various meanings of the prefixes and suffixes mentioned in §§ 160 and 161 would enhance the value of Lesson 35 (pp. 226f.).—The great importance of teaching pupils to depend for mastery of German declension, not upon the systematic classification of German substantives, but upon personal observation of actual usage, makes me regret the omission of all genitive endings from the general vocabulary at the end of the book.

However, my strictures touch matters of minor importance, for the most part, and I conclude by expressing hearty approval of the book as a valuable contribution to the helps available for effective elementary German instruction.

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ITALIAN LANGUAGE.

Alliteration in Italian, by ROBERT LONGLEY TAYLOR. Dissertation presented to the Faculty of the Graduate School of Yale University upon application for the degree of Doctor of Philosophy. New Haven: 1900. 8vo, pp. xv+151.

IN his recently published dissertation, Dr. Taylor has gone further than any preceding investigator into the subject of Alliteration in Italian; indeed, aside from Kriete's work,¹ it is the only general study of the subject. Dr. Taylor has made a careful and apparently accurate examination of some twenty-seven of the greater Italian poets, and gives us the results of his study in a table of percentage of alliteration, accompanied by a comparative chart (cf. p. 80), and followed by a list of examples. The authors of the list are well chosen, but it does seem unfortunate that the dramatic poets should be wholly left out of consideration, so that names such as those of Guarini and Maffei do not appear at all. Had dramatic poetry been included nothing would have been left to do in the subject.

Taking up the dissertation in detail, we first come to the Bibliography, which is strictly confined to works treating wholly or partially of alliteration and versification. It seems complete except for the omission of Biadene's work, quoted on p. 2, n. 1, and some half-dozen times on pp. 6-7, as *Morf. del Sonet*. All historical works, such as Gaspary's *Storia della Letteratura Italiana*, are omitted from the Bibliography, though referred to extensively in the text under more or less questionable abbreviations.

Following the Bibliography comes a list of Texts used with Abbreviations, which contains the works on which the author has drawn for his examples of alliteration. Some of the abbreviations here, too, read curiously; for example, there seems to be no good reason for abbreviating *Orlando Furioso* into *Orl. Fu.* if it is to be twice shortened (on p. 14) into *Or. Fu.* Again, *Società Tipografica della Letteratura Italiana* is abbreviated as *Soc. Tip. d. Class. It.*, though on p. 11 is given the more natural form *Soc. Tip. de. Let. It.* The question of abbreviations is no easy one at best, and in case an author does not care to follow the set

¹ *Die Alliteration in der italienischen Sprache bis Torquato Tasso*, Halle, 1893.

forms of the *Zeitschrift für romanische Philologie*, or of some periodical of similar standing, it would seem wise at least to make the abbreviations uniform, even though the differences be as trifling as in Dr. Taylor's threefold method of shortening *Abhandlungen* (cf. pp. xi, and 52).

The body of the text is divided into five sections which we may consider in order.

I. *Definition of Alliteration.* Before giving his working definition of alliteration, the author proceeds to eliminate three forms similar to alliteration, yet which cannot be treated simply as such. These are *replicacio*, the repetition of the same word or of the same root; *geminatio*, the repetition of a word juxtaposed; and *jeu de mots* or *Spielerei*, an excessive use of the same word or letter, either in *tautogramme verses*, where every word begins with the same letter, or in *asticcio*, the employment in the interior of the line of a word equivocal with the end of the line, or in *bisticcio*, the assemblage of expressions which differ only by one vowel or two. The foregoing are Dr. Taylor's definitions. As a general definition of alliteration the writer decides for that of Giovanni Pontano, given in the latter part of the fifteenth century, and which he quotes as follows:

"Fit alliteratio quoties dictiones continuatæ vel binæ vel ternæ ab iisdem primis consonantibus, mutatis aliquando vocalibus, aut ab iisdem incipiunt syllabis, aut ab iisdem primis vocalibus" (cf. p. 8).

This definition, though so early given, has not been wholly observed by investigators, some of whom have declared for *strict* alliteration simply, which the author clearly defines as follows:

"as to form, strict alliteration in Italian is the repetition of a sound or sounds at the beginning of coördinated similar parts of speech, and . . . it reaches its highest development when such sound or sounds fall at the beginning of the tonic syllable" (cf. pp. 10-11).

The present investigator, however, while acknowledging the greater importance of strict alliteration, has chosen to follow Pontano's definition, and in so doing has treated all alliteration other than strict alliteration as *loose*. Under this heading is to be included allitera-

tions where one of the parts is a proclitic, attached to the word by abbreviation, as in the group *s'apprapa: sale*. It might be remarked that in five of the eight examples cited (cf. p. 15) both parts of the alliteration begin with the attached particles. Contrary to this phenomenon, a prefix alliteration is not to be considered valid unless accompanied by a stem alliteration. The section of definition concludes with statements regarding the joining of alliterative members by asyndeton or by conjunctive words, and of the division of members according to their meaning into synonymous, antithetic, and synthetic classes.

II. *Unavoidable and Willed Alliterations.* Under this head there are first treated those alliterations wherein the author was forced to use the alliterating words by the nature of his subject matter, as in *poesie: prose*. In considering the question of avoidable or unnecessary alliterations, the first question that arises is whether the poet intended the alliteration or whether it was clearly accidental. It is very difficult to absolutely distinguish one case from the other; for example, many unwilling alliterations can be found by comparing the expressions containing them with expressions in other languages expressing the same idea without alliteration, as *va e viene* by the side of *come and go*, it is especially in such popular formulas that the alliteration is mechanical and not intentional. The question could only be finally solved by the finding of a manuscript wherein the poet has erased a word in order to insert another to produce alliteration. The author grants that this method is impossible, but he says we may be sure of intended alliteration when an alliterative expression is found to have been copied from some similar expression in the preceding literature, or when one poet has reworked the verse of another with increase in the proportion of alliteration. As an example of the latter, Dr. Taylor gives us the results of his examination of Berni's *rifacimento* of the *Orlando Innamorato* of Boiardo, showing that Berni has rejected eight of Boiardo's eighteen alliterative formulas, but in their place has introduced fourteen new ones, all of which must be considered as willed alliterations. All of the cases in the work of the two poets are cited in full (cf. pp. 28-29).

The psychological student alone can finally decide the question of willed alliteration as it stands, and Dr. Taylor gives some valuable suggestions from this standpoint, which tend in the main to show that in such a study as the present dissertation all alliteration must be considered as willed unless there is direct proof to the contrary.

III. *Stock Alliterations.* Here, in the first place, is given a list of forty-six Italian alliterations for which the author has found Latin parallels. The examples are neatly grouped together in alphabetical order, both the Latin and the Italian being given. The Latin formulas are taken from the work of previous investigators. There follows this a list of well-known and popular alliterations; the first part contains some ten or fifteen loose alliterations, taken from Giusti's *Proverbi Toscani*, then comes a list of eighty-six popular alliterations taken from various sources, and grouped alphabetically.

IV. *Alliteration and the Artistic Poets.* This is perhaps the most interesting portion of the whole dissertation, for in it is taken up the relative use of alliteration by the greatest poets of Italy. Following the author's discussion we first see that the *Sicilian School* did not follow its Provençal progenitors in their frequent employment of alliteration (of which twenty-eight examples are cited on pp. 53-55). Ciulo d'Alcamo offers no good instance of alliteration, and there are scarcely more than a half-dozen examples in the work of the whole school; after them Guittone d'Arezzo bridges over the gap to Dante with some twelve alliterative expressions. Dante's work, with propriety, has been especially searched for examples of alliteration, with the result that Dr. Taylor has tabulated seventeen examples of loose alliteration, twenty-three of *replicacio*, ten of repetition at the beginning of lines, eight of *geminatio*, and four of *figura etymologica* (not elsewhere referred to); these examples he follows with an alphabetical list of alliterating nouns, adjectives, verbs, adverbs, prepositions, and pronouns, in all a hundred and four cases, the general average of alliteration for Dante being one case in a hundred and twenty lines, or .78 per cent. Passing to Petrarch and Boccaccio, we find the greatest employer of allit-

eration and the least. Petrarch's examples of alliteration average one to every seventy-one lines, or 1.40 per cent, while Boccaccio's are in the proportion of one in six hundred and twenty-one lines, or .10 per cent. After these two authors comes Pulci with an average of .39 per cent, followed by Boiardo with .39 per cent, and Ariosto with .68 per cent. Tasso increases the use of alliteration to 1.09 per cent. After him in the lesser poets of the sixteenth century the percentage of alliterative verses is .90 per cent. The seventeenth century presents almost as great a contrast as the fourteenth, with Marini's average of 1.35 per cent followed by that of Chiabrera which is .39 per cent. Since Marini there has been a general decrease in the use of alliteration, and with one or two exceptions the average has been between .40 and .70 per cent; Carducci and Aleardi, the last two poets treated, having .50 per cent and .42 per cent respectively. The discussion ends with a table of the percentage of alliteration used by the twenty-seven authors examined, from Dante to Aleardi, and facing the same page the results are exhibited on a very neat chart. There we see standing out the names of the chief employers of alliteration, Petrarch, Baldi, Marini, Filicaja, and Metastasio; while at the bottom can be seen those authors who were less favorable to its use, Boccaccio, Pulci, Chiabrera, Gozzi, and Leopardi. The line for Chiabrera should be carried down to the .39 per cent line.

V. *Alphabetical List of Examples.* In the final division of the dissertation are grouped together very complete lists of Italian alliterations, together with citations of the places where they are found, those cited earlier being omitted. In all there are seven hundred and two instances, divided as follows: nouns, four hundred and three; adjectives, one hundred and fifty-nine; verbs, one hundred and forty.

The neatness of the printing and publication deserve praise generally, though the proof has been rather carelessly read in places. Besides the omission of several commas and periods, the following points have been noted. P. ix, l. 34, should read *lateinischen*; p. xv, ll. 2, 3, *Triomfo* is usually spelled with an *n*; l. 5, should read *Morgante*; l. 19, should read *Gerusalemme*; l. 27, should read *Machiavelli*;

l. 31, should read *Filippo*; l. 34, should read *Giotto*; p. 1, ll. 11-12, *che'l* should not be divided; p. 2, n. 1, *École des Chartes* should be capitalized; p. 3, n. 1, italicize *replicacio*; p. 12, ll. 20-21, *campagna* should be divided *cam-pagna*, hence there is no syllable *pagn*; p. 13, l. 3, *campania* should be divided *cam-pa-ni-a*; p. 30, n. 1, should read *Leipsic* or *Leipzig*.

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GERMAN LITERATURE.

Auswahl aus Luthers deutschen Schriften.

Edited with Introduction and Notes by W. H. CARRUTH, Ph. D. Boston: Ginn and Co., 1899. 12mo, lxxxii+362 pp.

THERE are many reasons for studying the works of Luther. He is not only a great national hero, but he has much significance in a new era in human existence. He is not only an embodiment of national character, but he holds a unique position in relation to the regeneration of a national language and literature. Up to the present time there has been in this country no satisfactory book for the study of Luther on the literary and linguistic side. Prof. Carruth's edition has been prepared with the idea of awakening a desire to know more about these features of the works of this most energetic man, and it will certainly accomplish this purpose. As Luther's writings have interest for students of history, of sociology, of theology, and of literature, Prof. Carruth has made his selections with intent to slight none of these subjects, but has, nevertheless, very properly given preference to history and literature. Keeping in mind the needs of college students, he has made extracts from the writings of intrinsic or historical worth covering the whole course of Luther's life, and has given enough of each of the greatest works to present an outline of it.

The editor has exhibited much care and good judgment in making these selections. The longest one, fifty-nine pages, is from *An*

den Adel, which is universally regarded as one of Luther's most important writings. There are about fourteen pages from *Ein Sermon dass man Kinder zur Schule halten solle*. This is justly called "one of the best arguments ever written for free public schools, urging that girls as well as boys need good training." Of *Geistliche Lieder* there are about twenty pages, and thirty from *An die Radherrn*.

In view of the deserved strictures (Introduction, p. xi) that Prof. Carruth puts on Jacob Grimm's famous statement concerning Luther's services to New High German, and on the exaggeration of which this dictum has been the cause, it seems a bit inconsistent to quote the statement on the title-page, where it appears as a kind of motto, as a thesis to be defended.

Early in the Introduction (pp. xv-xvi) the editor discusses the principal characteristics of Luther's style; he refers to the matter again later (pp. lxiv-lxv), quoting Luther's own opinion of his style. It would not do violence to the chronological arrangement of the biographical part to unite these two discussions. Students will incidentally be interested in comparing Heine's opinion of Luther's style, and also Scherer's, with that of Luther himself.

Sixty-seven pages of the Introduction are devoted to "Luther's literary biography," which is a "running account of his literary labors." The references are to the Weimar edition, so far as that is possible; but for the works that have not yet appeared in that edition, references are given to the Erlangen edition, with now and then a reference to other editions. I am inclined to believe that this part of the Introduction contains more material than is really necessary for the class of students for whom the book is intended. Very few will have time to enter into such details as are here presented. Still, all this information gives increased value to the work for the few, especially since not all may have access elsewhere to the material. It shows evidence of much scholarly searching and sifting.

There are some infelicities in sentence-structure and expression, which the editor, whose style is usually above reproach, will surely improve in a revision; for instance,